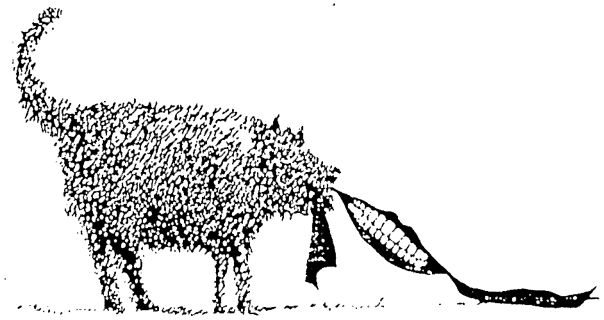


black dog editions

Javier Alvarez

1984

Temazcal

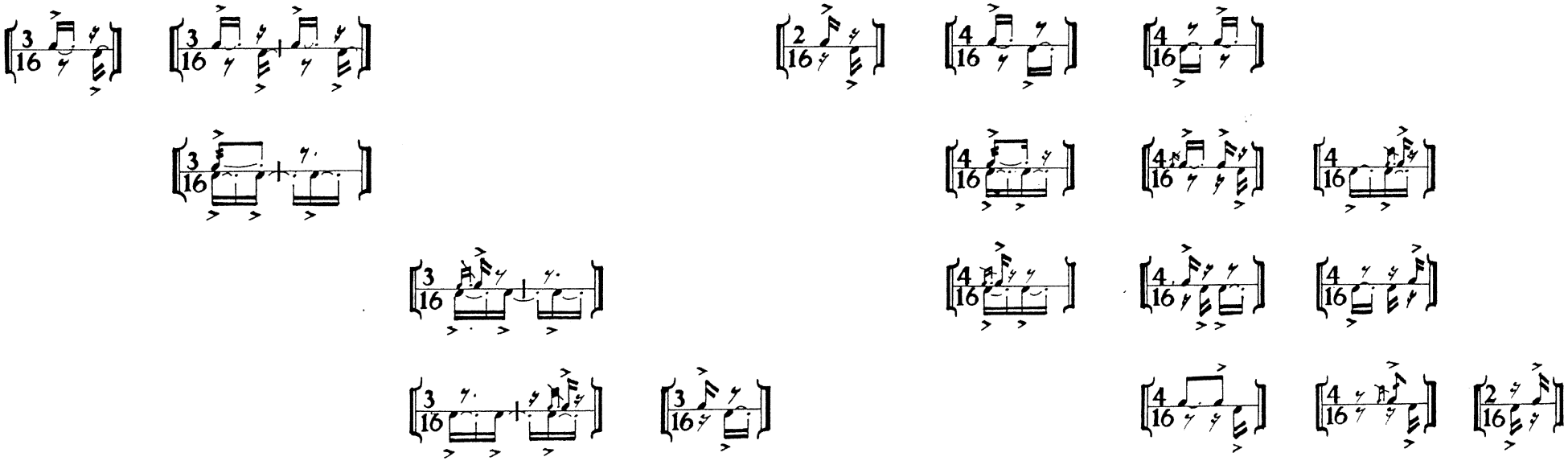
maracas and tape

Performance notes

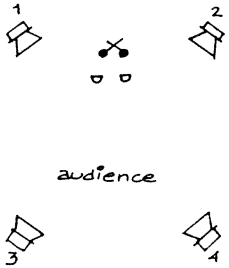
● The score is intended as a mere map of possible realization and thus should only be used for rehearsal purposes. The performance must be done without score in order to preserve the improvisatory character of the work. The score is notated spatialy except for passages where specific rhythms have been indicated. The maracas' patterns are notated in a traditional way, that is, right hand on the upper half of the line, left hand on the lower. The following notational convention has been adopted: in which the note head represents the actual attack tied over to its natural bounce, the latter not being articulated as a separate attack. The pattern indicated at the beggining of a passage is the main pattern of that section and should be combined with the other subordinate patterns indicated by ↲ ∫.

● Only the best quality, round-shaped maracas should be used to obtain the sharp attacks and bounce desired. Amplification should be done with one microphone per hand and equalised slightly higher for high and middle range frequencies. Diffussion of the maracas should come out of the two front speakers (1+2) facing the audience. The level of amplification should be loud enough to balance with the strongest passages on the tape.

● The following is a table of the ternary and binary patterns used throughout the piece. These can be combined freely to create larger rhythmic structures/accentuation patterns. Further variation and ornamentation of these patterns is desirable and left to the performer.

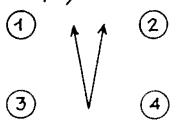


● Spatial layout.



● Tape specifications: 4 tracks/ DBX/ NAB/ 38 cps/ Duration 7'45"

Tracks configuration:



para luis julio toro

TEMAZCAL

javier alvarez
1984

Tape

W.n.

p sempre

ff — f — n.

low pizzicatos + burning sounds

ff

simile sempre

15'

30'

Mar.

right hand

left hand

mf

ff

♪. = 132

sempre f

bamboo drum sounds

f accents ocurr randomly

pp

Metallic attacks

sfz

bamboo guaguancó

mf

(f)

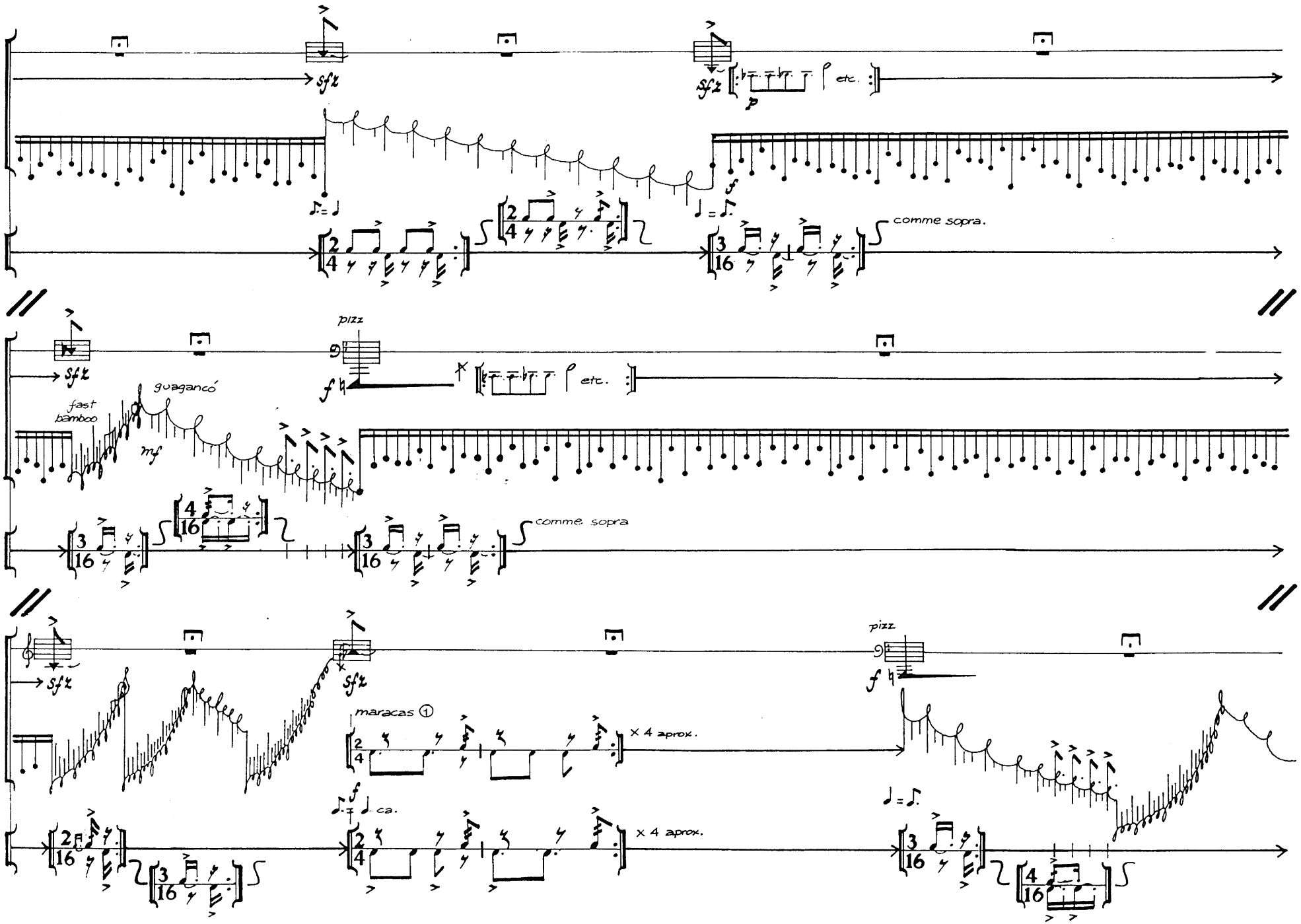
♪. = ♩ ca.

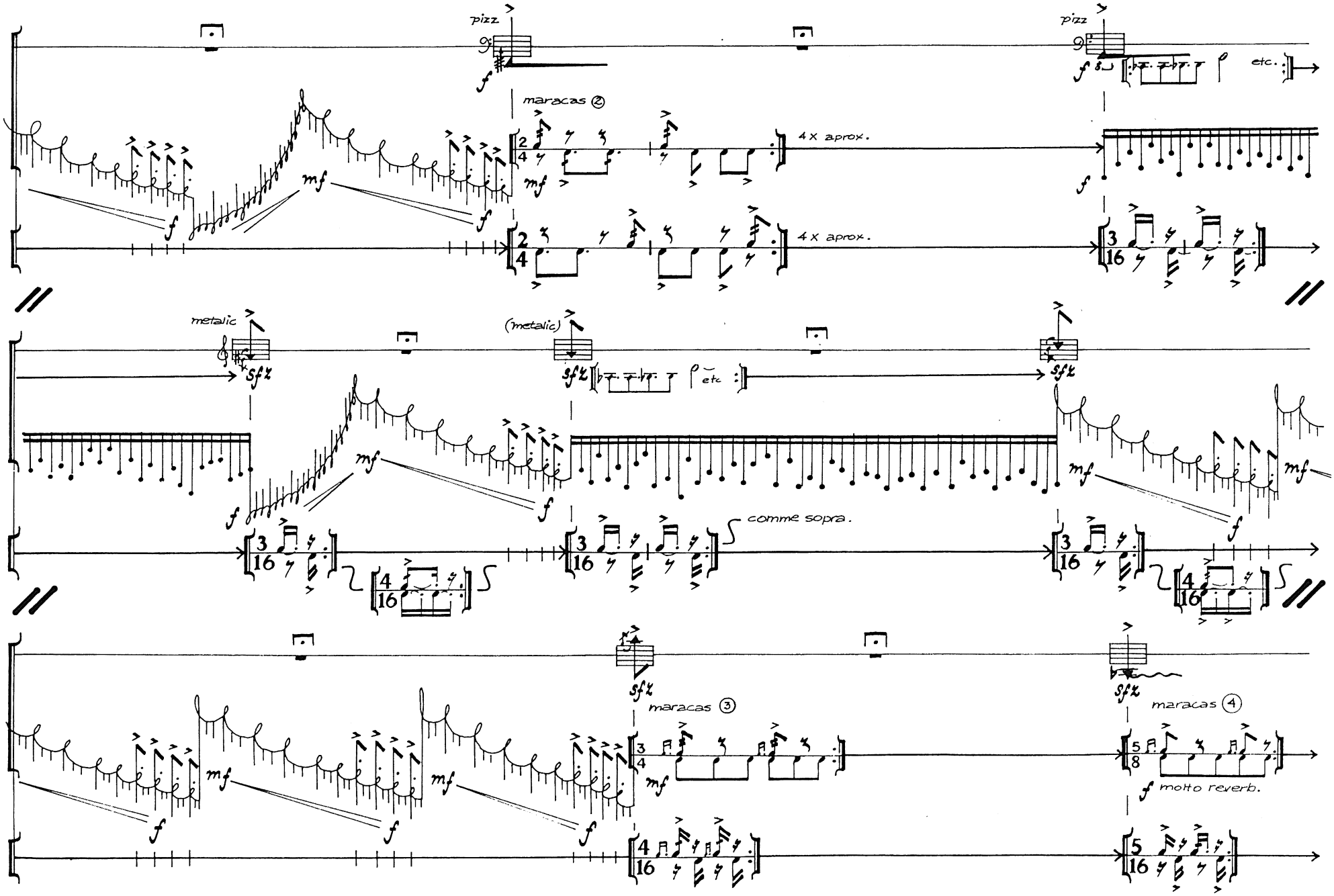
sfz

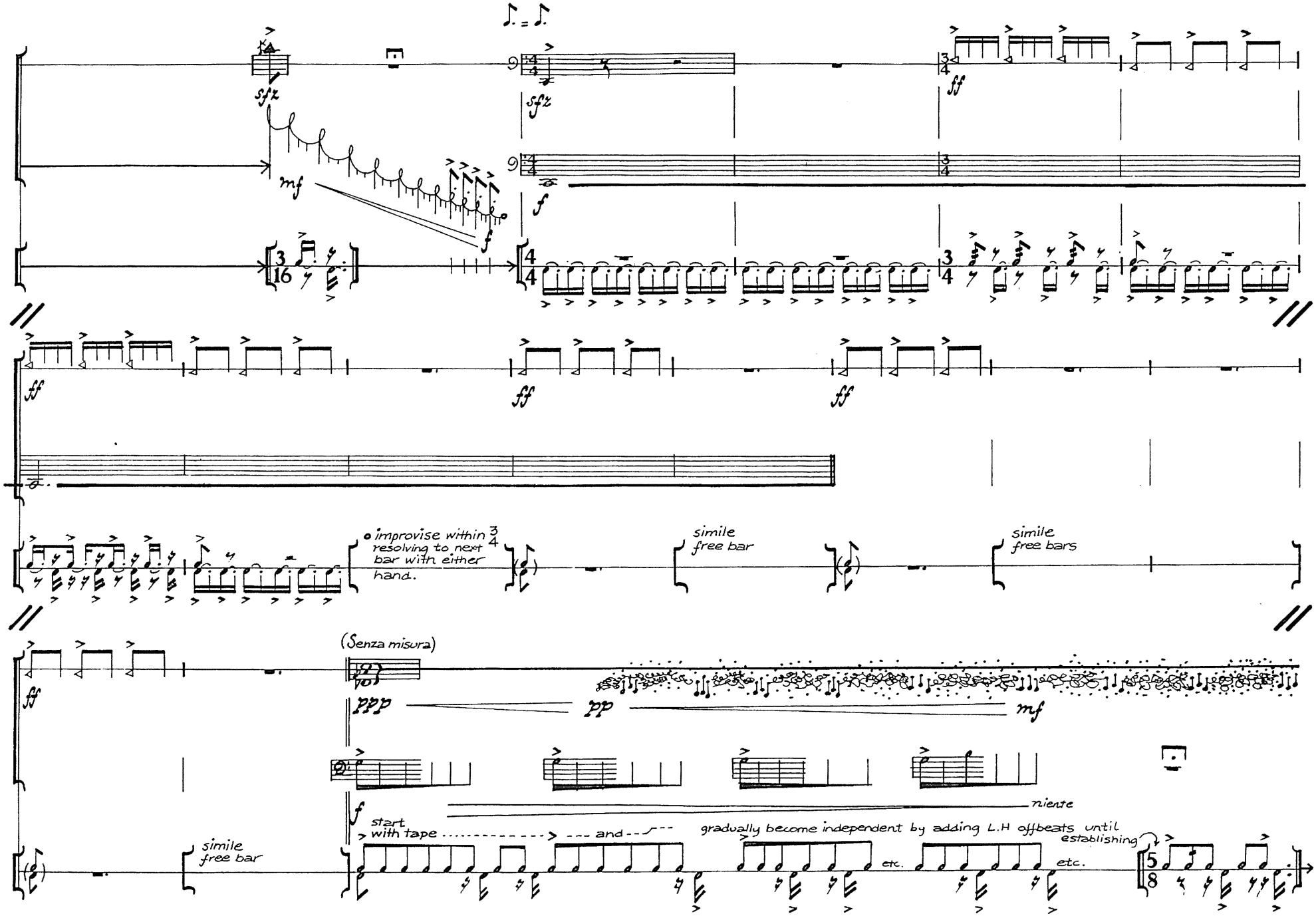
p

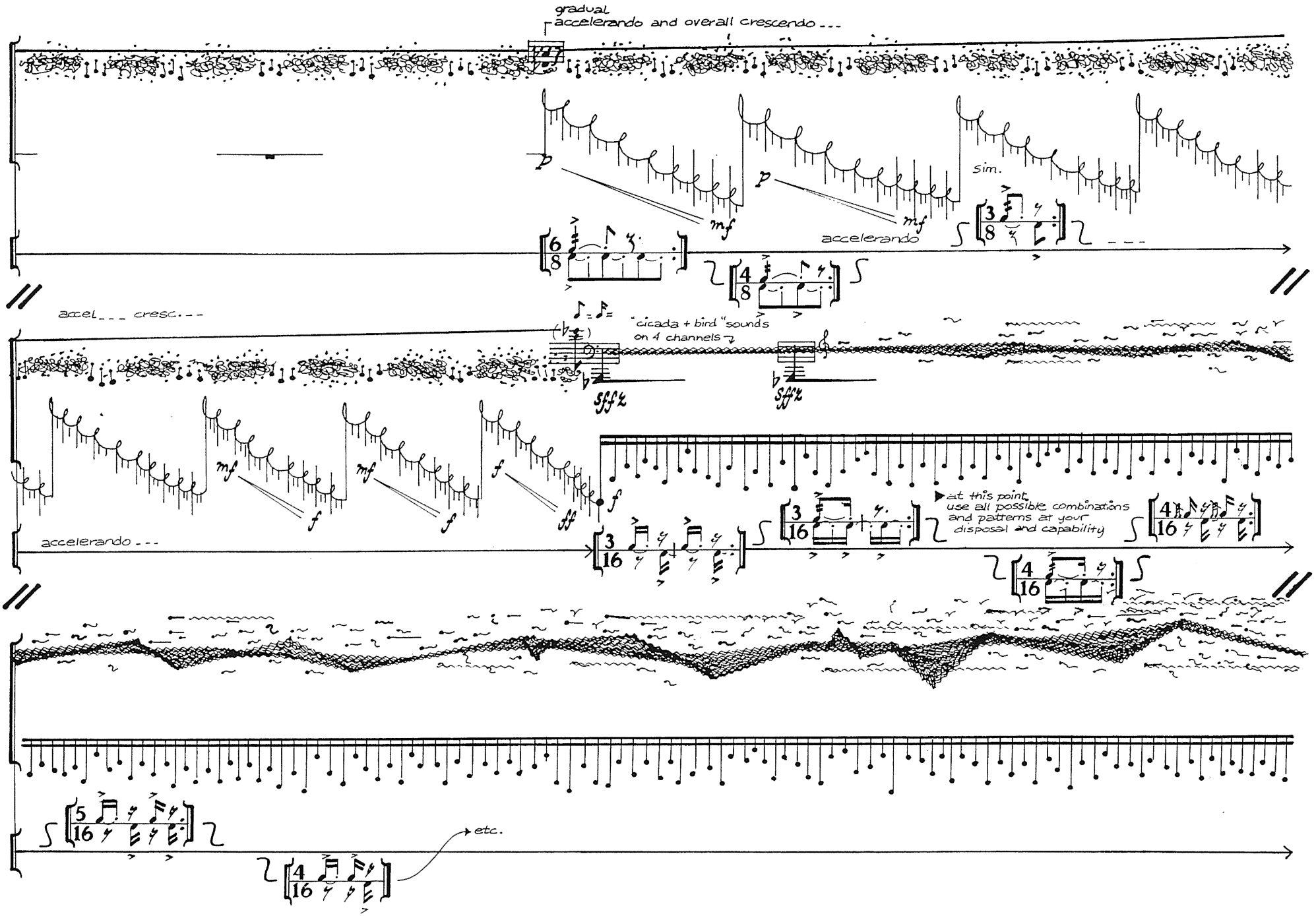
etc.

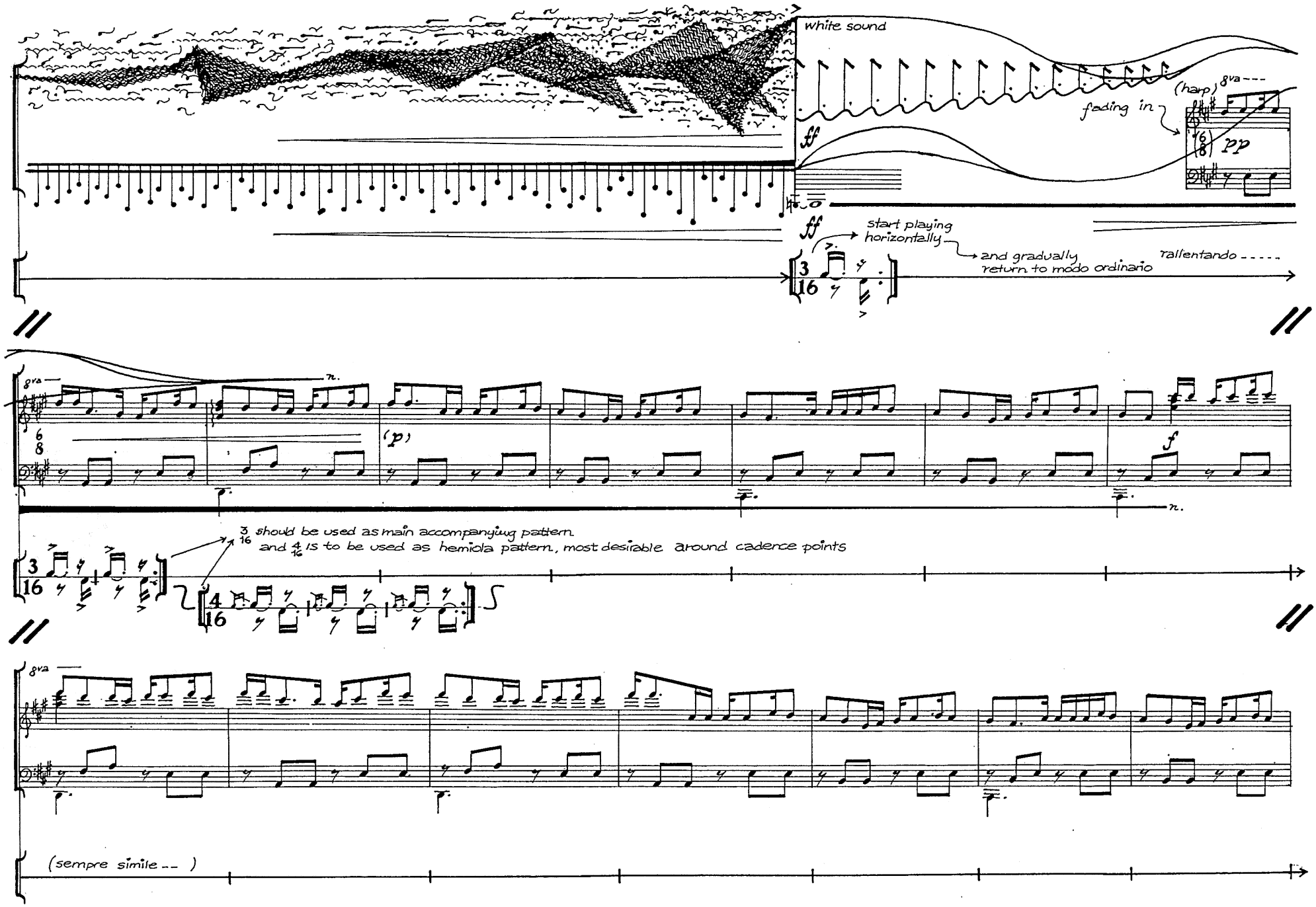
♩ = ♪.

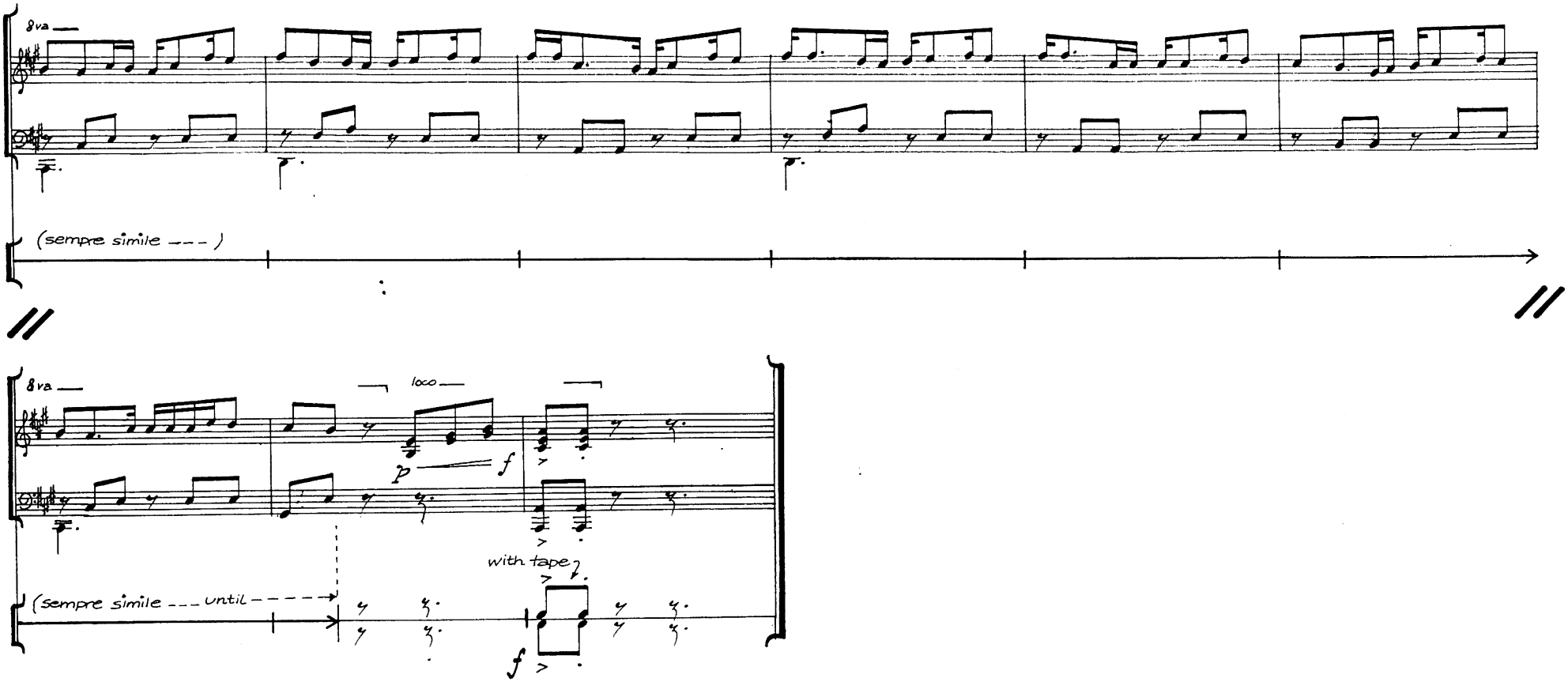

sfz
etc.
comme sopra.
pizz
guagancó
fast bamboo
mf
comme sopra
maracas ①
× 4 aprox.
ca.


pizz
pizz
etc.
maracas ②
4 x aprox.
4 x aprox.
metalic
(metalic)
etc.
comme sopra.
maracas ③
maracas ④
molto reverb.


sfz
mf
f
ff
improvise within 3/4 resolving to next bar with either hand.
simile free bar
simile free bars
(Senza misura)
ppp
pp
mf
niente
start with tape
and
gradually become independent by adding L.H offbeats until establishing
etc.
simile free bar


gradual
accelerando and overall crescendo ---
p
mf
p
mf
sim.
accelerando
accel --- cresc. ---
"cicada + bird "sounds
on 4 channels
sffz
sffz
mf
f
mf
f
f
ff
f
accelerando ---
at this point
use all possible combinations
and patterns at your
disposal and capability
etc.


white sound
ff
fading in
(harp)
8va
pp
ff
start playing horizontally
and gradually return to modo ordinario
rallentando
8va
(p)
f
3/16 should be used as main accompanying pattern
and 4/16 is to be used as hemiola pattern, most desirable around cadence points
8va
(sempre simile --)


8va
(sempre simile - - -)
8va
loco
p
f
with tape
(sempre simile - - - until - - - - -
f